

ROSSELLINI

Fri. 3:00 skelter, dir. of French school List And.

Samici (?) of special import

Also older writings

Medici, Pascal, Death of Socrates

Feb. 25 to NYC - essential

Also March 31

READ Modern Prince, Gramsci (p. 122 of Prison N., + p 277
Freud: psycho-pathology of E. D. L. last 100 pages
Dreams

H. Stewart Hughes, The U.S. + Italy

Salvemini Origin of Fasc. in Italy

Bazin

on reserve

FEB. 1 Sun 1:00 ROMA

2 MON 1:00 PALERMO

4 WED 9:00 ROMA

11:00 PALERMO (POSSIBLE)

OFFICE HOURS

WED 2-3

FRI 9-11, 1-3

THUR 1:15-2:15

2/4

'73-'74 Screen (Winter) on Rossellini

Gramsci - 1st period

Freud - 2nd period

Co. - 3rd period

Semiotics of the image

2/4 cont.

Rossellini in 3 stages

Upper class bourgeoisie, trained to be architect

30+ films an unsure of R.'s commitment to movie

Made under fascist govt.

5 or 6 shorts

Made La Nave Bianca (1941) his first feature

2/ non-actors

Produced by Robertos

2nd

co-scripted by Antonioni

Mom of the Cross (1943) + Desiderio (?) ~~and~~ other took over

Thought to close Ross.'s fascist period

Rome Open City (1945)

Magnani + most characters not non-pros.

Paisan

Summery Year 0 (1947) unavailable

Probably best of 3

Rome + Paisan hit America in '47 w/ Ric. Thayer

report

Ross. acclaimed, tho no personal money

(Rugman hit in '57

1957-'64 foreign blitz)

L'Amore (1948)

2 part

Enter film in Magnani's bedroom, on phone

Il Diavolo (1949) ~~Wrestling~~ The 'Muschi'

Magnani pregnant by Fellini (John the Baptist)

La Macchinazione (1949)

Introducing camera to peasants - freeing them from superstition

"war trilogy"

12th period

Rossellini

2/4

1949 back w/ neo-realism

Bergman saw Ross's films, wrote him

Ross. came to USA, took J.B. back (49-54)

Stromboli (49) w/ J.B.

Little Flowers of St. Francis (1950)

w/o J.B.

"Passive + transcendent suffering"

1952

Sketches a film for punch collection movie

20 min film on cat

Europe 51 (De New Strangers)

Dist. w/ J.B.

Prod. by Ponti + de Laurentis

Their 1st collaboration

1st grand for American audience

1953

Liberta (?)

Voyage in Italy

Rhomer + Thivette do love

Asks for friend

Another compilation

Ross. receives play offers

Directs plays + opera to find movies

Including Joan of Arc story

J.B. in title role

1954

1954 stage version is filmed

Napoli - 15 min. short

Fian

J.B.'s last

Ross. begins supervising other films

Storyboards + discusses but doesn't attend shooting

2nd
period

Orinot Express and others
Fear & Joana are flopped
Crushed him

1955-57 no films directed
Broke off w/ J.B.

1958

Ross. visited India w/ 16mm camera
Whole lot of footage
1st use of his lens - Panchinoy

1959

General della Rovere
De Sica stars
Ross. hates

~~Auth. Rhoma~~ (?) Era Notta A Rhoma

1960 v

Viva l'Italia
about Garibaldi

Vanina Vanini

Based on Stendhal's Italian comedies

1961

Shorts for TV (RAI)

100 Yrs of Turin 45 min

Blood on the Balcony

Supervised by Ross.

A View from the bridge

1962

Rogo Pag (?)

Collection film - w/ Godard, Pasolini

J. Carabini - play

Later filmed by Godard

Ross. supervised

Begins working w/ French

3rd
period -
to be
skipped
in this course

Rossellini

2/4 cont.

1964

Turned to TV fully, under contract to RAI

Filmed history of civilization

The Iron Age

No theatrical release

Starts w/ fire invention

No narrative

1966

The Rise of Louis XIV

1967

Struggle of Man for Survival

Dir by Ross Jr.

1970

Socrates

1971

Augustine of Hippo

1972 Blaise Pascal

1973 Age of Medici

And he continues the development of civilization
"Text w/ omissions"

In absence which makes itself felt

≠ Neo-realism

Italians see it as political

1945 Communists excluded from reconstruction govt

1946 Italian critics approach as political polemic

Neo-realist attached to leftist causes

Gramsci in left of left

Ross. approaches ideology w/o engaging it

Missing text is an ideological one ①

Sexual/Helladic text present as a "fellow traveler"

to the text ②

F further

But not as
of the failure of
these
texts

*

③ Director's text is absent
Film relies on "history" or something like that
READ LACAN + ECO at some point

2/11

Reviews Bazin's 1st 100

Library, Horace Mann, responds, Silverman

Nights of Cabiria

Cabiria's religious retreat
Compared to The Miracle

Concentration on the woman

A vehicle for ~~transcendence~~ transcendence

Tranisci

State & civil society p. 272-276

BAZIN

Shot may be analyzed (p. 37)

"Fact" cannot

But later Rossellini represents "synthesis"

P. 95-96

Bazin justifies Ross. politically

for which he had been silenced in Italy

Quotes from catholic Amadeo Agnelli

Ross. presents not simple facts

But "presynthesized" something
Rejecting analysis

Tranisci

p. 328+

Ross.'s belief in "innocence"

The "current revolution" ?

→

ROSSELLINI

2/11 cont.

Stylistic breaks

In OPEN CITY

When Pina dies, film becomes interior

In PAISAN

1st 3 have O'Henry sense

Last few become less tite

No synthesis in Po Valley sequence

Oblique, scarcely presented

"Forswears melodrama"

Absence in Ross.?

Within the text of the film

Transparency of style = absence of ideology

2/18

Gramsci

Subversives

Dog laborers

Petty intellectuals - such as characters in Il Posto

Hopeful for process of industrialization

Because it will be final stage before revolution

Social compassion for ^{displaced} peasant (note: de fame)

Conflicts w/ intellectual clarity

Exist on edges of Fellini

Protest against a mark of classlessness

Also known as lumpenproletariat

Except for petty intellectual

X

Myth of transcendence

Priority setting on p. 279

~~Romance~~

Misplaced political activity vessels

"Substitute ideology"

Central role as dispenser or substitute of ideology

p. 294 "sexual question"

p. 296 repress population growth but still its medical
"romantic reaction of transcendence"

← Magnani of child

Aborted in OPEN CITY

Virgin birth in MIRACLE

"She achieves transcendent quality"

Women are forced into transcendence through suffering
(Disjunction of sexual roles)

According to Lukács (quoting Walter Benjamin)

Every relationship can stand for something else

C.U. of pen abstracts it, it transcends

"Sign is to a code"

But how does that work in neo-realism?

Neo-realist is idealist position

Most films transgress it

Natural undercut by religious text

Social materialism

NEXT WEEK

Americanism + Fordism

on Intellectual + education

Maybe, Philosophy of Praxis

Rosellini

2/25

Gramsci Ross. critical factions fashions

Ross. as "personalist, auteur filmmaking"

By Rohms + Rivette

Current materialists see him as denying plot for history

Linked w/ Straub

Materialists (maybe "formalist"; if no ideology)

"Material nature of medium recorded in text"

Not necessarily ideological

Marxist sense

Material bases of human history spotlighted

Stripping history

Gramsci / Italian political thought

Italian thought largely a reaction to reaction to Marx +
Cioce, just Gentile dominate Italian thought

Hegelianism

Risorgimento (1840)

Unification of Italy

Led by Garibaldi (general of army)

Piedmontese dominate it

Bourgeoisie enemy of to Gramsci

Allied invasion in 1914 reenacts it

Royalists by Garibaldi

Instate royal

"The failure of Italian unity"

Intellectuals continue to hang on it

Cavours formed many governments (late 1800s - 1917)

← N. D. I strikes

Socialist party supports

Italy defeated in 8 months

Soon after October Revolution hit

1920 Communist Party formed

Left Wing - Bordigha led

Followed Lenin

Center - Gramsci

Supported by USSR

Right - Togliatti

1922 Fascists march on Rome

Mussolini (socialist before War)

Industrialists supported

1924 Fascists in power

Mattioti denounced fascists & is murdered through

1926 Gramsci arrested

1927 sent to jail, stayed til 1937

'20 - '35 he wrote

"Hegemony" according to Gramsci

"Civil society"

all that is not state

"Political society" - everything dealing w/ governing

How did society acquire this structure?

How can one get assent of the people?

"Material description of culture"

Project of Ross + Gramsci

Not just Description

Attempt to view things described in concrete historical

Lack of common language between intellectuals and masses setting

Though Tuscan dialect dominated

2 sorts of intellectuals

"Organic"

"Come upon discoveries, in isolation"

Leonardo

← unity of these is hegemony

collective

2/25 cont. "Rossellini
Collective"

Important in his relationship to others
"Film as an act of a collective intellectual presence"
Perhaps concepts already brought up
Not auteurs

Culture

Historically determined culture + impulses to
over V that cultures
absolute historicism

"Technocracy"

Technology over ideology
Describing culture in material way in relation
to historical concept

3/10

Little Flowers of St. Francis (1950)

← How does Medieval period work in Ross?

← How does Franciscan work in Ross?

Franciscan quality (ies)

Brotherhood, community outside society

Redefinition of what is family

Kinship w/ environment

Events presented elliptically

Thus violating Nazimian reality

But simply constructed, almost silently

Reflecting simplicity of Medieval Ages

As in Thyrsos (crazy monk)

Silence almost Ross.

Keeping silence in resistance films

Magnani's silent sufferings

5/10 cont.

St. Francis "de-psychologized" ~~and~~

As in medieval tales

As in Propp's fairy tales?

Characters intrude w/ spiritual ideals

Not of each other

"Parody of causality" (?)

Optimizing around to choose direction

Psychology as a codified science

to big-foot sequence

We don't see pig's perspective

Analogous to our view of film

We as pig

We see what's absent but not what's added

The film works w/ denial (?)

Right around the time of the Truman affair (1950)

Ross develops special loss w/ particular deep focus

Fell from favor cut finances

EXTRA SESSION ON STROMBOLI on Tues afternoon 2:30
VOYAGE on Wed.

3/17

Int. of Duomo, Beyond Placem... FRIEND READING

Voyage to Italy

Duomo's various visits modulate life + death

Duomo's visit a movement toward history

Museums become more + more crude - from museum to pompi

Rosellini
3/17 cont.

Culture / Kultchur

"Traditionally defined as death" - MS.

Five culture is life on streets (?)

Going to Europe for culture Kultchur

Ignoring present conditions

"Ship-wrecked" people

Dougeois. Italians at parties

Dougeois couple aspires to "extinction", necessarily

Kultchur becomes a sign of this "awakening to death."

"Italy land of life in death" (?) - MS.

"Death is more + more discovered as film ^{runs} ~~expresses~~" - M.S.

"Inner - subjectivity" ? - T.M.F.

"Private consciousness in relation to couple objects"

Interrelations between couple uninteresting

3/24

Paura

System of disguise

Most powerful is disguised as ~~victims~~ powerless

Text pushes her toward suicide + she withdraws

Who withdraws & it?

Husband, director, Other?

Moves toward closure

Deadness of the characters

3/31 (SEE LOOSE PAGE)

4/14

4/20 Socrates

SEE: Plato's "Apologia" - Socrates' appearance before Athens
Apologias throughout history of rhetoric
Plato's "Crito" - Socrates' last days
Dialogue between Soc. + Crito
Also Plato's ~~Fa-de~~ Phaedo + Euthyphro
Also accounts in memoirs of people who saw it

Socrates story structured Lit-like
Martyrdom + transcendence
Character of nothing
Figures which recede
from temporal events

← Ross's concerns

Idiocy syndrome

Connected w/ transcendence

Connected w/ withdrawal

The "empty center"

Objects of discourse instead of promoters
Transcendent passivity

"Demos"

The state

BUT since '64-'65 he's attempted to withdraw from his work
As Straub + Rodard attempt

DECENTERED DIRECTOR

CENTER (VACUUM) FILLED BY OTHER

HISTORY PROBLEM

DRAMATIC VS. HISTORICAL TIME ?

Peaks of the hist. figures' life included

BUT not emphasized →

PAPER
STORY
TOPIC

ROSSETTI 1

4/20 cont.

Film absents itself from history (a large narration)
Uses simple moments

SOCRATES like Pascal's legs

Bloodless, yet painful

Blood = director

Film presents neither "lives" or writings
soph. bring own drama

ignore impeded to invest, And more effective

4/21 Blaise Pascal + Socrates cont

Sophism?

"Refilling the discourse w/ the gods" - Mitchell

"Overdetermination"

A layering of codes forcing the text into cliché
~~father as central figure~~

Vacuum w/in Blaise Pascal

A character built around a hole

Very little of Pascal's writings included in text

"Absent discourse" in the film

Still the film is about thoughts + thinking thinking
The people generally don't do that

→ Vacuum as central "text" around which the film is built
"Centering"

At start, father in center, circumscribed by camera
Pascal is placed on periphery
Centering as cinematic code

When character isn't centered then we are tempted
to search elsewhere for discourse (som off center in last pic)

*

4/20 cont.

Cutting down the number of "events" (shots), a general
stilling of action.
The "displaced text"
Religious films w/ religion displaced, oblique
Political films w/ politics displaced

5/5

AGE OF COSIMO D' MEDICI

Film spans 1429 - 1447

Pre - high Renaissance

Just after start of Ren.

"Development of perspective: keystone of Ren."

Final statement of film, possible

The state as art - organized by perspective

Alberti is to perspective as Ross. is to deep focus (?)

5/12 AUGUSTINE OF HIPPO

civitas - (city, civilization)

The city is Ross.'s work

Ross clips beginning + ending

Operates w/ Venter

"Rhetoric discourse" - historical films

Which the camera is responsible for?

Hist.

Just must be centered

Is that 'cause of individual? October

Bonnie + Clyde

but historical material isn't fully used (engaged)

So we must rethink history

If this is restatement, compelling us to rethinking,
then where do we find that thought?

5/12 Augus. cont.

Individuals free from power of state
Cosimo, Louis, et al.

~~center~~

"Re-centered"

A ~~re~~ centered rethought??

Narrative is harder to disrupt than form(?)

Roman church as law in Ross.

"Ross. codifies this codification" (?)

Rome at crux of Ross's thought

Rome - ideal civilization vs.

Rome that is subject to decay